HEIGHTS ABOVE TRINITY DATUM BETWEEN BLACKFRIARS'-BRIDGE AND WHITEHALL.

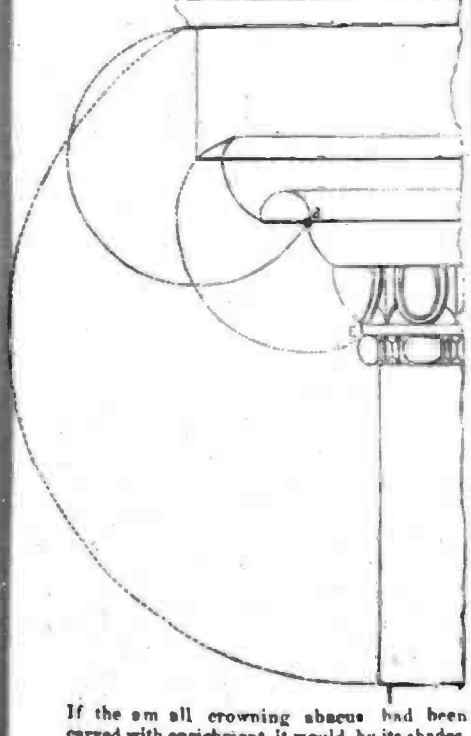
At the several Points undermentioned of the nearest line of Communication parallel with the River; including Chatham-place, Blackfriars, and the east end of Whitehall-place, at their respective junctions with the River: taken by direction of the Commission, July, 1843.

(*From the Report of the Commissioners for the Improvement of the Metropolis.*)

		Ft.	In.
Chatham-place.	Pavement at the top of the Bridge Stairs	16	8
Fleet-street.	East end of. Centre of roadway	15	11
,,	Opposite St. Bride's Church..	21	2
,,	,, Crown-court	27	5
,,	,, Water-lane	30	7
,,	,, St. Dunstan's-court	34	1
,,	,, Fetter-lane	38	4
,,	,, St. Dunstan's Church	38	6
,,	,, Chancery-lane.....	36	6
,,	At Temple Bar	35	3
The Strand.	St. Clement's Church (east end)	30	9
,,	Opposite Arundel-street	34	8
,,	,, Norfolk-street	36	7
,,	,, Surrey-street.....	37	2
,,	,, Somerset House....	39	3
,,	,, Wellington-street ..	37	3
,,	,, Exeter-street.....	36	7
,,	,, Southampton-street	35	1
,,	,, Agar-street	35	0
,,	,, Hungerford Market	28	11
,,	,, Morley's Hotel (west angle)	19	9
Statue of Charles the First.....		13	0
Whitehall, Opposite Craig's-court.....		6	2
,,	,, Scotland-yard	4	5
Whitehall-place (west end)		4	8
Whitehall-place (east end)		5	10

COLLECTIONS TOWARDS A GLOSSARY OF ARCHITECTURE.—No. V.

To the note in which the symmetry of the antæ-capital of the Parthenon Doric is touched upon, we might have added, "There is another and more general visual symmetry in the parts of this capital, arising from the abacus, and the mouldings beneath it being visually equal to the great face beneath them, as exhibited by the circular curve struck from the centre E. In this case the Greeks, who studied visual symmetry, have not taken into account the small ogee crowning the abacus, as the shade-line beneath it forms to the eye the visible line of partition, and the enriched bead which is separated from the enriched echinus by a very broad sunk fillets, is added to the lower portion and discarded from the upper part of the capital.



If the small crowning abacus had been carved with enrichment, it would, by its shades, have been distinctly visible, and would have been taken into the admeasurement with the abacus and other mouldings. If also the enriched bead had been intended to be so included with the other mouldings, there would have been no deep, wide, shady division between it and the enriched echinus.—Ed.

Architect.—Preferring generally to illustrate in the words of others rather than in my own, the meaning of terms selected by me, I do not think that I can choose better for the readers of The Builder than the following passage from "Three Lectures on Architecture in England," by the Rev. Henry Rose, rector of Brington, a little work full of sound sense and judicious observations.

"The word architect is of Greek derivation, and is compounded of two Greek words, ἀρχος, chief, and τεκτων, artificer or workman; the word ἀρχιτεκτων, therefore, signifies a chief or head workman in any kind of art; but by custom it has long since been referred to the art of building only, perhaps ever since it has been anglicized into the word architect, and adopted into our language. The original word occurs once, and only once, in the Greek text of the New Testament,* where the translators have very properly rendered it by the corresponding compound English word master-builder; I say properly, because it is quite clear from the context, that no other art but that of building can be alluded to in that passage. Perhaps the word architect was not then in use, and to have translated the word ἀρχιτεκτων only into architect would have been no translation at all, at least to the unlearned. In all other passages in Scripture in which allusion is made to builders and building, another word is used which has only that one meaning. Let it be remembered then that the word architect literally signifies, not merely an artificer of any kind, but a chief, head, or master artificer, *i. e.* one who is a perfect master of his art whatever it may be, one who is not employed in the mechanical part of his calling, but who is so much the head over others employed in the same as to furnish designs and superintend their execution. If, then, the word architect be referred to the art of building only, it must mean a master-builder, one who is master of the art of building, and not a builder only, *so that every builder is not an architect*;† and as architecture is the work of an architect, every building is not necessarily architecture; indeed, nothing deserves this honourable appellation but what is really good, *i. e.* the production of one who is a master of the art. This distinction between architecture and building should never be lost sight of; that it has been is the great misfortune of this building-age, wherein many builders have imagined themselves to be architects, and have been employed in that capacity, and architects have too frequently been occupied in the lower walks of the art, instead of confining themselves to their peculiar province—design.‡ Builders and architects should go hand in hand, but never encroach on each other's provinces. A builder should direct the construction of the edifice, he should take care that the foundations are sufficient to support the walls intended to be raised upon them, and the walls again should be able to sustain the roof, and resist the outward thrust; he should take care that the whole edifice is fitly framed together, and sound in every part. But the architect has a much higher path to pursue, his work is something over and above this, which is the mechanical part of his profession; he has to design and plan, he has to consider dimensions, proportions, decorations; he aims to produce some appropriate effect, for architecture is quite capable of this, and is found to affect the imagination much in the same way as poetry, sculpture, painting, do, and as music also does."**

To the above definition, the more valuable as coming from an unprofessional person, a few illustrations may be permitted from one who is in the profession, to which he feels it an honour to belong,—a profession which he entered, not with a view to sordid gain or perishable reward, but with an onward gaze to that enduring fame which attends a zealous endeavour to uphold the character of the profession as an artist and a gentleman. And, first, it may seem strange that it should be thought necessary to lay down the pronunciation of the word; but the writer has heard, as doubtless many have, persons, who although not classically educated would yet be considered as far from illiterate, pronounce the first syllable of the word as in arch-bishop.

In ancient times it would appear that less distinctions existed between the terms applied to the liberal professions and the mechanical arts (as we now consider them), than are given by us, and that a term was used for the architect or designer not very unlike that given to the workman or artizan. Thus in Lucian the Greek word *banausus*, mechanic, was applied not less to Phidias or Polycletus than to the common mason; and so also Plutarch, in his life of Pericles, classes together a number of arts, with no distinction between the liberal professions and the mechanical arts. In Homer architects are only called *tieronic*, workmen, whilst Plato terms them *arkitectones*, or chief-workmen, and Thucydides gives them a similar appellation, *tectonarkoi*, which is only reversing Plato's expression, and Xenophon calls them *phil-oiko-domoi*, which may be rendered friends of house-building. But although in the democratic states of Greece few distinctions were allowed but such as grew out of political or military employments, yet we have abundant proofs that architects who distinguished themselves by their genius and skill were honoured in the estimation of their countrymen, as was Byzes, of Naxos, to whom a statue was voted for his invention of a peculiar kind of roof; and Plato tells us that the pay of an architect was from 22 to 26 times that of a common builder. In Holy Writ we find honourable mention of two persons who are expressly styled "architects" by Josephus, viz. Bezaleel and Aholiab, men chosen of illustrious lineage, the latter being of the tribe of Dan, and the former the grandson of Miriam, the prophetess, which fact we learn from Josephus (Antiq. B. iii., c. 6, s. 1), who expressly states that she was the wife of Hur, who is recorded in Exodus as the grandfather of Bezaleel (ch. xxxi. v. 2). We find the Almighty himself vouchsafing to declare of Bezaleel, "I have filled him with the spirit of God, in wisdom, and in understanding, and in knowledge, and in all manner of workmanship, to devise cunning works, to work in gold, and in silver, and in brass, and in cutting of stones to set them, and in carving of timber, to work in all manner of workmanship." (v. 3, 4, 5.) Should it not, therefore, be a warning to architects of all times that nothing sordid, or mean, or selfish, should be allowed to belong to that profession which the Great Designer of all things thus honoured with his especial favour in the persons of Bezaleel and Aholiab?

The vast and varied amount of knowledge which was expected in an architect proves the estimation in which the profession was held by the ancients. Pythius, the famous architect of the Ionic temple of Minerva, Polias, at Priene, who, in the time of Alexander the Great, wrote a treatise on Architecture, required therein that an architect should possess

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* "According to the grace of God which is given unto me, as a wise MASTER-BUILDER, I have laid the foundation, and another buildeth thereon."—1 Corinthians, iii. 10.

† Would that this profound truth were impressed on the hearts of our builders with the weight it deserves! we should not then see the dreadful things which are daily passed off under the much-abused title of architecture.

‡ [The usual English denomination of an architect at the time of the translation of the Bible seems to have been "*deviser of buildings*."—Ed.]

** [This gentleman seems to have fallen into the mistake common to many unprofessional, and to some professional, persons, of imagining that it is not the architect's business to provide for every thing the most minute with regard to the foundation and every other part of the construction of an edifice. From the minds of men having been overtaken with this fatal error, have arisen in modern times the many failures in construction and the many failures in taste; thence so many modern works of so-called tasteful architecture are now being lashed by Welby Pugin with severity of criticism, because they violate structural principles, though no one has ever departed more widely than himself from the great Free-masonic structural truths, which threw a halo of wisdom over the works of the middle-ages. It will be our duty, at no great length of time hereafter, to separate the wheat from the chaff, the mushroom from the paddock-stool, the solid from the hollow, the philosophical from the ignorant, the historical from the false, the doctrinal from the dogmatical, grouped in so motley a way in the unhappy works of that unhappy author, who has not written a single page which, if he could become a man of deep study, he would not suppress at any cost.—Ed.]

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